

15. ~~14.~~ The Real Story of the JFK Assassination

For my "new" discovery, which dates to early 1967, we have to begin with a story.

Really two stories because each resulted in new assassination proofs. *new "discoveries"*

One is on the last page and the inside back cover of Whitewash II, the other is in its text. *# of 1966 but still "new"*

That book was completed about September 1, 1966, perhaps a little sooner. It was published December 2, 1966. Shortly after that I had a phone call from Billy Lovelady's wife. By then Photographic Whitewash had been completed and the printer had made a mistake, printing all but the index. He should have awaited the completion of the index. *#* My wife completed the index on a Saturday morning. Mrs. Lovelady called that afternoon. The only place left to report her call was the end of that index,

The book was printed two days later, on Monday.
 Her call seems to have been triggered by those pictures at the end of Photographic Whitewash II, then in a Dell reprint.

The other matter was my catching the Warren Commission and the FBI in some unusual crookedness. My report of that dirty trick did embarrass the Archives. It phoned me to invited me in.

What had happened is that Life magazine had brought the original of the Zapruder film to Washington and had shown it to the Commission. After viewing the film, the Commission asked Life for slides. Life did provide those slides, ~~and~~ and I spent much time studying them. I used my own ~~of~~ Bolex projector in the Archives *on the home movie film* because it was safe to run slowly, to stop running, and to run the film backwards.

Some time a little after that I saw a reference to the ^{number of} slides ~~Life~~ ^{Life} promised the Commission. I then counted the number of slides ^{color} ~~converted into black and white~~ photographs that the Commission

There I raised the question, did a picture taken by the

Associated Press photographer Ike Altgens show Oswald on the ^{TSB}

~~half way through the assassination~~
first floor for was the man in that picture Lovelady, as the

FBI claimed.

Here we carry that farther.

Mrs. Lovelady's call

Those nine frames alone could have meant and with honest attention ~~it~~ would have meant the end of the official fabrication of the "lone-assassin" resolution," ~~and~~ of the framing of Oswald as the alleged lone assassin. And of the Warren Report, as issued, ~~de~~pending on that single-bullet impossibility.

And the end of any no-conspiracy conclusion to the assassination of the President.

Life had promised the Commission. I then counted the number of color slides that the FBI had converted into black and white prints so the Commission could publish them ^when it was publishing in ^ablack and white only. They are Exhibit ~~85~~ 885, ~~they are~~ in Volume 18, beginning on page 1, which has as the first frame printed ~~is~~ ^{Frame} 171. The last Zapruder frame in that exhibit and in that volume is 334, on page 80.

Simple arithmetic told me that there were nine frames fewer than Life had ~~promised~~. Life provided frames through 343 and the FBI had ~~made~~ balck and white ~~prints~~ only through 334.

Or, for some reason, probably because the FBI deliberately withheld nine ^aframes, there were nine frames fewer in that exhibit and nine frames fewer that were available for the public to see, *and study.*

My publication of this ^owithholding is what embarrassed the Archives and led to the phone call in which I was told it was all an "accident" and that those nine frames ^{now had been} ~~would be~~ added to the tray of slides that were accessible.

I was invited in to see them and I did ^{that,} as rapidly as I could.

I am certain that the FBI saw ~~in~~ ⁱⁿ them what I did, only ever so much earlier than I did. And with an apprehension I did not have.

→ 264A Those frames, all nine of which require but a half second when shown as a motion picture, show the President being propelled *violently* backward, ~~with violence~~, and then falling over onto his wife.

The ~~XXXXXXXXXX~~ third and fourth, Frames 337 ~~and~~ 338, show the back of the President's head. The head is seen, were the motion picture ^{being} ~~being~~ viewed, for but a ninth of a second. The President's ^{thrust} ~~move~~ backward and his falling over were that rapid.

Those frames were shown me on a screen that was about five feet wide. That meant enlarged from a fraction more than a quarter

which is what 8mm is,
 of ~~an~~ inch in width, to about five feet in width, to me an enormous enlargement.

What ^{first} surprised me was the clarity of the film at that great magnification. I studied it closely. After all these ² years I recall that there seemed to be ~~not~~ a hair out of place. There was no blood on his head- and this was twenty-four frames after the terrible ^{fatal} one, ^{Frame 313} (313), which shows ^{much} the blood, tissue and brain matter spraying so graphically and over so large an area. But despite that, Frames 337 and 338 show no blood at all ^{None} on the head, ^{None on the} ~~on~~ shirt collar, which is starkly clear, ^{None} ~~or~~ on the jacket, ^{the back of which is clearly visible.} ~~the back of the~~

That also means that no blood came onto the jacket from the President's wound in the chest, aka neck to the Commission.

It is, of course, possible to conjecture because without any doubt at all before Frame 313, between ³¹² ~~311~~ and ³¹³ ~~312~~ they was that horrible and great spray from the right side of the President's ~~the~~ head.

But on those two frames, ^{337 and 338} a apparently hidden by the FBI, which made the prints for publication from ^{in slides} ~~them~~ and from the Commission's tray from which the slides were shown, show not the tiniest trace of blood anywhere, particularly ^{the back of} not on ~~his~~ head.

I have been trying to obtain copies of those two frames, so far without success.

I did not see ^{or extrusion} any depression ^{or if one had exited there.} in the back of the President's jacket such as one would expect if he had taken a bullet in the back! Nor is there any ^{trace} ~~trace~~ of any wound where the Commission made it up ^{so} ~~so~~ it could deceive the country and pretend to solve the assassination that neither it nor the FBI investigated, with Specter's fabricated single-bullet myth.

of these two suppressed and hidden

~~That one~~ frames of that film certainly shreds the entire official fabrication of its pretended "solution" to the crime. *(in accord with the conspiracy part of)*

writing in the Katzev Nach memo.

which, as we have seen, ~~it was~~ made national policy not to investigate, *that most sublime of crimes,* the policy that is a horrible ^{national} scandal, perhaps the worst in our history save that it has had no real attention.

From this horror we turn to another horror, proof that Oswald was framed, proof that he was innocent. *And that the government knew it.*

As the ~~text~~ ^{at the time of the assassination} of Whitewash II reports, the first professional newspaper picture circulated was taken by the late Ike Altgens, a ^{an} Associated Press photographer in Dallas. When he took that one particular picture of the series he took on that occasion, he was on the grass is Dealey Plaze, downhill from the main ^{TSBD} entrance of ~~the TSBD~~ and downhill from where the Presidential limousine was at that instant, the instant coinciding with about Frame 255 of the ~~the~~ Zapruder film, *well into the assassination.*

That picture was on the newswires quite rapidly and picture editors from all over the ^{country} started asking if a man seen against the western ^{on the steps} TSBD wall at its main entrance was not Oswald. *(+ looks, in great enlargement a little like him)* Of course, with Oswald's picture taken on the first floor he could hardly have been, simultaneously, shooting away on the sixth floor.

The Dallas police and the FBI immediately announced that the man in the Altgens picture was Billy Lovelady, an Oswald coworker, not Oswald. And that quieted it all down, especially after the FBI questioned and photographed Lovelady, ^{but} not in that doorway, ~~but~~ in its office. The FBI's report on ~~that~~ those photographs of Lovelady states that he was photographed in the shirt ^p the FBI said he ~~wa~~ had worn that day. The ^a Commission's file copy of ~~it~~.

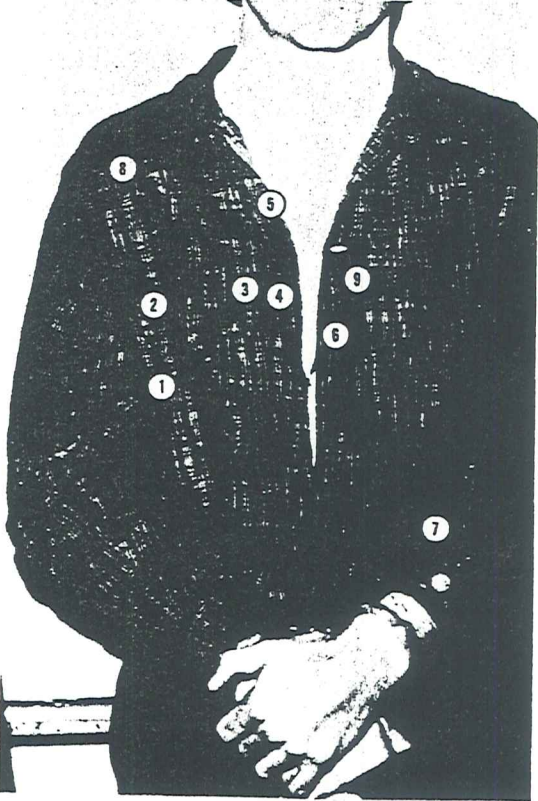
Lovelady or Oswald?



Lovelady

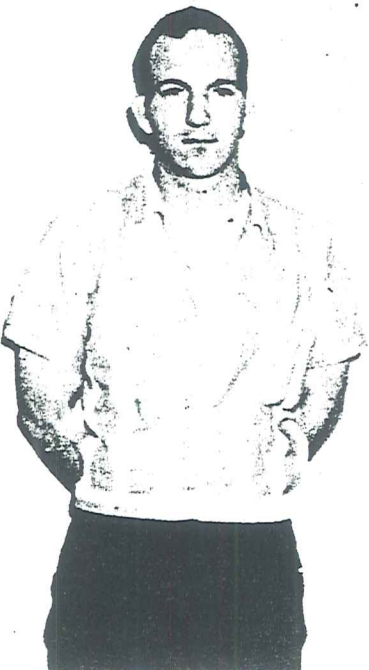


Oswald



A

Shanevfelt Exhibit No. 24



swald or Lovelady in doorway? Compare shirt in which Oswald was arrested (FBI version cuts off head, which shows hairline not Lovelady's but like Oswald's) with great enlargement from Altgens picture, then with official FBI pictures of Lovelady in shirt he told FBI he was then wearing. Note buttons missing in shirt in Oswald arrest photo and some buttons open on shirt in doorway, identical furls in right collars, similar patterns, cuffs (Lovelady's shirt short-sleeved). J. Edgar Hoover stated: On February 29, 1964, Billy Nolan Lovelady was photographed by Special Agents of the FBI at Dallas, Texas. On this occasion, Lovelady advised that on the day of the assassination of President John F. Kennedy, November 22, 1963, at the time of the assassination and shortly before, he was standing in the doorway of the front entrance to the TSBD where he is employed. He stated he was wearing a red and white vertical striped shirt and blue-jeans." The Commission, from whose files I obtained this document and related photo, suppressed them from its Report.

swald could not have been simultaneously a sixth-floor assassin and a first-floor observer.

that report and those photographs, printed ~~in~~ three on one print, show Lovelady in a dark shirt with ~~narrow~~^{broad} vertical stripes.

It was obvious to me that the shirt on the man in the doorway ^{in the} ~~is~~ not of such broad stripes that in the black and white photo seems to be white and thus should be visible in the Altgens picture despite the ~~lar~~ enlargement of that particular part of ^{that one} of his picture^s that I had made and published in Whitewash II.

The commercial photographer I used was a former FBI agent ~~is~~ and he agreed with me, that shirt was not in the Altgens picture.

I also made a careful ~~is~~^{and} detailed examination of the shirt Oswald ~~is~~ was wearing when he was arrested. The marks added to it^l by the FBI, which also eliminated Oswald's ^{and head} face, note identifications and imperfections in that old and worn-out shirt. It probably once was a better than average shirt. It had a sort of grass-weave pattern ^{like} that I had seen in some wall ~~papers~~^{papers}, of mixed color and with a fleck of gold in the pattern. The imperfections in the old shirt itself, like tears and enlarged buttonholes that would not hold ~~on~~ buttons are faithfully present in that enlargement of ~~the~~ that corner of ^{the} Altgens picture.

Two pictures of Lovelady in the shirt the FBI said he was wearing and this FBI picture of the decapitated Oswald, when arrested, are on the inside ^{of White Wash II.} back cover. Half of the last page holds the ~~enlargement~~ enlargement of the man in the western end of the TSBD front stairs, with an explanatory caption in the other half.

It seemed that I had carried this as far as I could when I got that phone call from Lovelady's wife. This is the account of that call for which ~~my~~ I used the remaining blank space ^{a half page} in ~~Photog~~ Photographic Whitewash (page 294).

*indent
single
space*

A partial sequence of Lovelady-Altgens pictures appears in the appendix of WHITEWASH II. The question is: Who is the man in the doorway? Is it Lovelady? Oswald? Someone else? What shirt is he wearing? First is the great enlargement I had made from the Altgens picture. Then there is the photographically decapitated picture of Oswald as he was led from the jail elevator. Unnecessarily removing the top of his head made comparisons difficult, especially of the hairlines and facial characteristics. This is one of five consecutive Shaneyfelt decapitations (21H467). They are not normal and cannot serve any constructive purposes. Next is the FBI-Lovelady picture suppressed from the evidence but in the Commission's files. Whatever can or cannot be said and believed, it cannot be that the man in the doorway is wearing the shirt the FBI says Lovelady wore. It does seem to be Oswald's shirt. From this it would seem that it cannot have been Lovelady in the doorway. However, while this book was being printed, I received a phone call from a woman identifying herself as Mrs. Billy Lovelady. She expressed great apprehension for the family safety and protested the FBI evidence, including this, printed in WHITEWASH II. She insists it is "my Billy" in the doorway, that the FBI never asked him what shirt he had worn that day, and that he had worn a red-and-black check with a white fleck. The checks, she says, are about two inches. When I said the Altgens picture shows no check, she replied that it is not as clear as the enlargement "as big as a desk", about 30x40 inches, the FBI showed them the night of Nov. 25, 1963. Demanding money in return, she promised me a picture of Lovelady in the checked shirt she says he wore that day and not since and an affidavit affirming the above. She alleges testimony was edited, FBI reporting was inaccurate and not all in the evidence. I include this at the last minute for what it may be worth or mean.

91 She wanted \$5,000.00 for that shirt

Not long after this call Bob Richter, then a producer for CBS-TV, came to see me on his way to Dallas to work on a planned CBS-TV special on the assassination. He wanted to know of interesting pictures he should take on the possibility of using them. While I was certain from the CBS record on the assassination that it would not use anything that tended to show that Oswald was innocent or that he had been framed, ^{but} I told Richter about that Altgens picture and about the man in the doorway [^] perhaps being Oswald, and that the shirt on that man ~~so~~ so closely resembling the shirt in which Oswald was arrested that even if CBS did not now use such a picture, it would be good to have on hand in the event of developments ^{ments} altering the major media attitude.

Richter did *that*, only not as I had suggested, duplicating the position of the man in the Altgens picture. Richter sent me a print of a picture taken with a reflex camera,

I also told him about Mrs. Lovelady's call and suggested that he take *L*ovelady's picture in the shirt his wife described to me, duplicating, to the degree possible, that part of this particular *Altgens* picture

Before getting that call from Mrs. Lovelady I published all I then knew about the group of Dallas amateur photographers who *formed* ~~formed~~ an association they titled Dallas Cinema Associates.

My first knowledge *and their films* of them I reported in Whitewash II, pages 150-1. It ^a ~~came~~ from my finding in the Archives, a gift from David Wolper Productions, a print of the schmalzy film he had made by putting bits and pieces of *their* ~~that~~ amateur *of the motorcade* 8mm home movies taken by the members of the Dallas Cinema Associates. What I wrote about them in Photographic Whitewash is on pages 65, 98-106, 120, 241, 243, 245, and 249. *Their concept, and Wolper's, was "The President's Last Hour."*

As I try to recall this story after thirty-five years, without access to my files that are being arranged for access in a college archive, a few more details come to mind, particularly after re-reading what I wrote ~~was~~ so long ago in Photographic Whitewash.

What became an important part of this story, of these pictures that I did get when pictures that did not show Oswald with a smoking gun were anathema to the FBI and when the Commission never undertook any real search for them, is what will seem improbable, what then was called a "people-eater" radio talk show. I was invited to what called itself *the* "Long John Nebel Show" on the clear-channel New York City NBC radio station, WNBC. I accepted the invitation.

For reasons having nothing ^{directly} to do with these picture it turned out to be memorable.

Nebel was of the political right. He had as his ^{supposedly} impartial guest panel two others of the political right extreme: Kirin ~~O'Do~~ O'Dougherty, who was a leader of Bill Buckley's right-wing political party, and Victor Lasky, a writer of the right political ~~extre~~ extreme.

They had their politics straight and injected them as often as they could but all three were ignorant of the assassination, except the bits and pieces they had seen in publications of the right extreme. ^{my or, they were ignorant of the subject matter.}

But they were practised in bulldozing, in trying to overwhelm all others ^{loudly} despite their factual ignorance.

Having learned, thanks to my friend the french restaurateur Francois Herringer, that the way to deal with these nasties was to let them be nasty and in that deliver the audience to the one they were abusing, ^{his} ~~the~~ teaching facilitated by his ^g getting me half drunk for my first experience with that ^{strange} breed, I was humble and polite while that trio indulged in all forms of nastiness and in that exposed themselves as ignorant of the subject-matter on which they were ^{on} ~~prattling~~ ^{ing}. Lasky in particular was a long-winded bumbler. He telegraphed whatever he intended saying with a long-winded windup that ^d provide ample time for thinking what to say. ^q During one of his windups I decided that the time had come to make it interesting.

When he finished and again had made a fool of himself while he was too ignorant of the subject-matter to be aware of it I said to him, "I've been sitting here, Mr. Lasky, listening to you for some time. I can't decide whether ^u you are just plain ignorant and too

~~was~~ stupid to know ^{or} or are also a plain damned fool," and then I nailed him on the fact. *If they all went off in blind anger.*

His pals rushed to his defense but they were armed with nothing but nastiness, and that did them no good. *embarrassed.* *They also wound up seriously*

I enjoyed making fools of them to their large ^{international} audience. I got reactions from the antilles to near the north pole. Literally!

The angrier they got the more foolish they made themselves look. *with a little help from me.*

That was a five-hour show beginning at midnight. Half way into it there was a break ^{it} taken in the studio control room.

For the occasion there was an abundance of delicatessen from one of New York's famous delicatessens, the Gayety. All sorts of delicatessen sandwiches and an abundance of famous soda waters.

At the end of that break, of all ^{that is} the impossible in radio, a not so long Nebel told his audience that for the rest of that ~~mor~~ early morning's show there would be a rerun of an earlier show.

And with that, the three ^{one} of them not able to handle ~~an~~ aging writer, he ~~bid~~ ^{thanked them} the others a good night, and, without mention of me or saying a word ^{or about} to ~~me~~, he signed the show off.

While I was putting together the few things I had with me, a radio friend who had asked to be with me. Dottie Mattimore, who did a book-and-author show ^{authors' Roundtable} that was carried by some ~~th~~ three hundred stations, signalled me from across the studio to slow ^{u-} down, to take it easy and let the others leave *first.*

As they soon did.

Then She came over and said, briefly, "Come with me."

I did and she led me into the control room.

There Nebel's own staff had gathered up all that had not been consumed and one of them told me, "We heard you'll be riving back to Maryland th/s morning, so perhaps this can ^d help you on your trip."

That told me what they thought of Nebel and I appreciated both, that and the goodies I had for the coming six or seven hours ^{of driving}.

First I drove Dottie to where she lived on Long Island, and then, beginning by getting out of New York ^(beautiful, graceful) on the Verrazano ~~brigh~~ bridge, every time I got a bit drowsy, having been up for more than twenty-four hours, I took another bite and recalled what I enjoyed ^{having} done to those arrogant fools who had disgraced themselves before their ^{large} audience and laughed and that ^a wakened me again.

It was after ten in the morning when I got home, sleepless for about thirty hours, and as soon as I told my wife about the good, clean fun I dropped into bed for a long and happy nap.

That was the ⁴ ~~fin~~ that may have informed many people about the truth of the assassination and its investigations. But then there was another and a quite ^o valuable development, a letter from a man then a stranger, Richard Sprague. He was a vice president of the ^{prestigious} ~~famous~~ accounting firm of that period, ^o T^ouche, Bailey. Sprague told me that on his work he travels ^{ed} much and he asked if he could do anything to help.

I grabbed at that, asked him if he went to Dallas, and when he ~~sid~~ said he did, I asked him to search for assassination and ~~as~~ assassination-related pictures. I told him particularly about the Dallas Cinema Associates ^{who} ~~which she~~ ^(with their amateur & mm films.) had gathered together. I sent him copies of the FBI and Commission records I had, including the names and addresses of the amateur home movie ^{my} makers and asked him to see if they would let him have copies of ~~their~~ original films.

I had written ^{to} ~~the~~ some of them in early 1966 but that ^{Wolper-} correspondence led to nothing. I also saw their ¹ edited footage in July of that year. I told Dick to start with Mrs. Irving (Anita) Gewirtz,

[REDACTED ADDRESS]

FIRST CLASS MAIL
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SPRINGSWICK, NJ 08890
31 JUL 1976



FIRST CLASS MAIL

DO NOT BEND

TO: HAROLD WEISBERG
ROUTE 12
FREDERICK, MD. 21701

From:

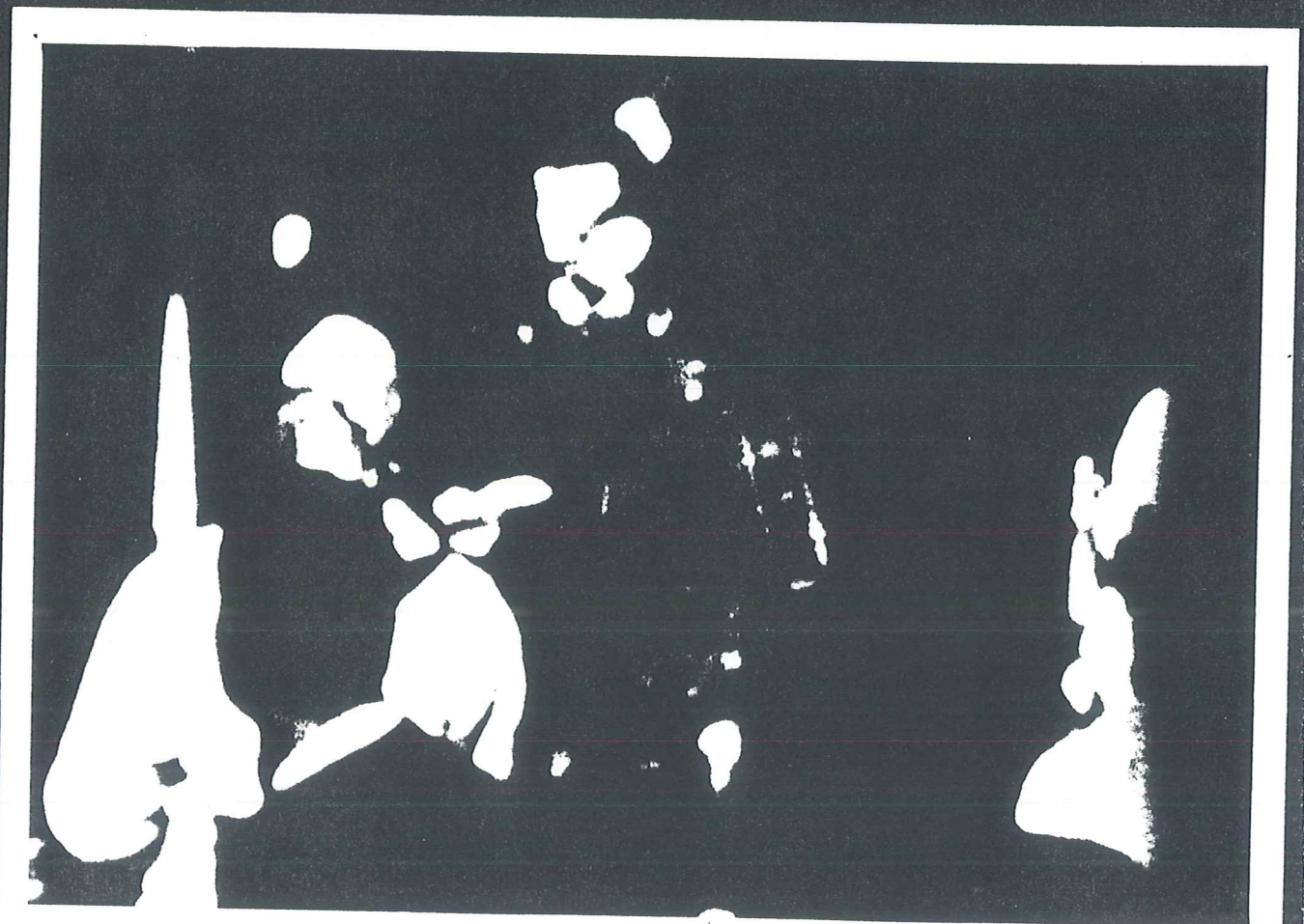
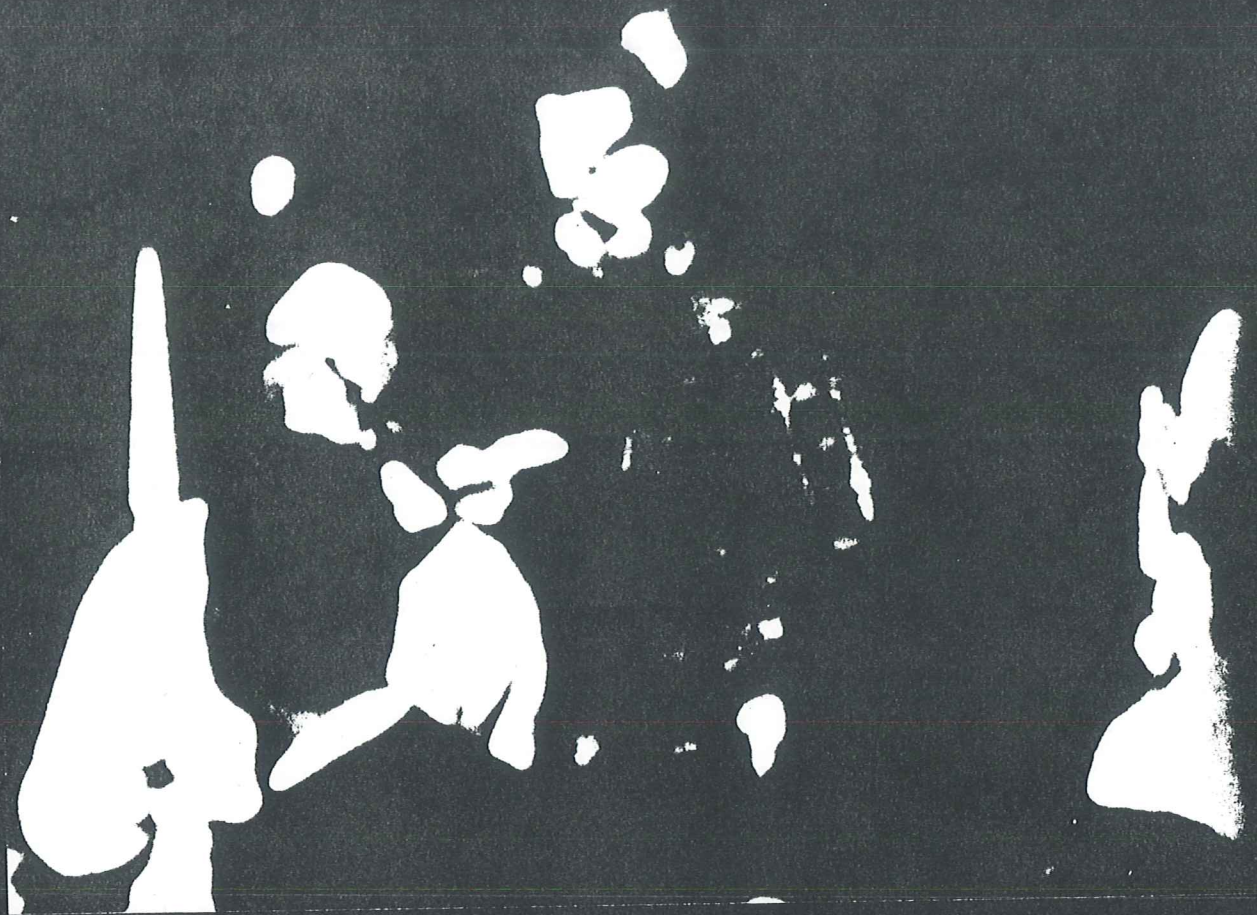
ROBERT J. GRODEN
1385 FLORIDA GROVE ROAD
HOPELAWN, N.J. 08861

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Gewirtz, Rudolf Viktor Brenk. who had done their editing, having quit DCA, and the results ~~to~~ were remarkable.

Dick came ~~back~~ back with, as ~~I~~ I now recall, a print of each of ~~the~~ those DCA 8mm films.

All of this came back to me almost a decade later when the matter of who that man in that doorway really was ^e became an issue again.

The^N, as I sat and racked my brain in an effort to recall whether there might be a picture of Lovelady in that shirt his wife had ~~de~~ ^{des}cribed to me when^{n'} I came out of this dim past, I recalled that one of those DCA amateurs, John Martin, had in one of his films what just about everyone would ignore. It was an over-exposed bit he had taken of that TSBD doorway almost immediately after the ^{shooting} killing.

Immediately, I asked ^{Robert} Bob Groden, who then lived in Hopelawn, New Jersey, to please ~~go~~ ^{e/} go over that over-~~w~~xposed section that all had ignored because the pictures would not be nice, clean ^{clear,} and useful, and to see if he could find Lovelady in the shirt I described to him.

Robert^t had done his original work on the Zapruder film for me many years earlier. He and his wife Chris for a long period of time, spent many of not most weekends with us and Robert and I went over the work he had done. Later his behavior caused me to avoid avoid having anything to do with him but on this Lovelady deq1, he enlarged several frames and sent them to me. The best have been stolen, along with the print of Richter's back as he ~~was~~ faced

Lovelady in that shirt on the TSBD steps ^{but in the stills that I still have Lovelady is in that shirt - and in that doorway of}

Or, there now was no question about it, that man in that Altgens picture was not and could not have been Billy Lovelady) ^(He and it was Oswald, and enlargement of film)

That shirt^t, in color, despite the over-exposure in that John Martin film, is the shirt Mrs. Lovelady described to me when she

tried to sell it to me for \$5,000.00.

There is ~~an abundance~~ ^{are} of records, mostly FBI and some of the Commission, which place Oswald on the first floor at the time of the assassination and there is likewise ~~an abundance~~ ^{are} of records of the Commission's reenactments in an effort ~~to~~ ^{failed} to demonstrate that Oswald could have fired the last shot, hidden his rifle as it was ~~hidden~~ ^{from that by the window} and still get ^(, with the door closed,) to inside that second-storey lunchroom before Dallas policeman M.N. McDonald, got inside that door to question him.

(Records relating to John Martin are in Photographic Whitewash ^{on} ~~ON PAGES 4-7~~ ^{pages} ~~254-5~~ ^{DCA b} A list of the members is on page 254 ~~4~~). Martin was at the time of the assassination, Superintendent of Safety of the United States Post Office in Dallas, according to the Commission record CR 1066.)

The FBI knew about this and other films, had had a print of Martin's and if it gave the Commission a report on it I do not recall seeing it. The records of later records of it that I have, of the time, and this is not mentioned in the records I have located, make no mention of the fact that Dallas Morning News photographer Tom Dillard had, without being aware of it, ended the official pretense that ~~there~~ there had been no "missed" bullet. (A fuller account of what Dillard had told ~~me~~ ^{me} of the consequences of it is in Post Mortem.)

We have seen what I ~~so~~ ^{did} believed I would find and did find in John Martin the ~~same~~ film I'd never seen. There is no record of which I know of the FBI looking for that or for anything else in his film

But then there is the fact that the FBI had no interest in or intent to present any evidence proving Oswald was innocent, although that was its real job and that film was part of the proof that he was innocent.

The list of the members of DCA is a poor copy as are many ^{are}

Mr. Dick Allen4222 Summit Ridge St. Dallas, Texas - PH4-3053 ✓

George Shawver4926 Erie Dr. Dallas, Texas....PR4-1119 ✓

Wynan Parr4448 So. Marsalis, Dallas, Texas.... PR3-5918 ✓

Rudy Brenk4404 Ivy. St....Dallas, Texas...BR9-7148 ✓

~~Dwight Hiram~~605 W. Vista Dr., Garland, Texas - BR2-2397 ✗

Earl Hunter292 Alta St. Garland, Texas ✗

Dr. Howard Seigler6930 Lakeshore , Dallas, Texas ✗

Irving Gewertz6422 Walnut Hill Lane - Dallas, Texas ✗

Charles Montecana --5109 Victory Blvd. Dallas, Texas ✗

Larry Thomas -- Rt. 1, Box 102-B, Grand Prairie, Texas. ✗

~~Barbara~~4204 ~~W. Vista Dr.~~ Dallas, Texas ✗

~~...~~1808 ~~Swanwick St.~~ Dallas, Texas ✗

Allen Rhodes ...4640 Cole St., Apt. 27, Dallas, Texas ✓

Albert Benell w. 1314 English St., Irving, Texas ✗

George Kincaid ...3033 South St., Dallas, Texas ✓

Joe Brown7008 Hovenweep St. , Fort Worth, Texas ✓

C.W. Gray 11627 Fernald St., Dallas, Texas ✓

Mrs. Hazel ^{Ray} Russell ..308 W. Louisiana St. Dallas, Texas ✓

Mr. Speigle2725 Crestmont Dr. Dallas, Texas ✓

Mr. John Martin ...9816 ~~...~~ ✓

The earlier FBI memo on the Martin film, from the Commission's
CR 1066 file, says little ^{I: Samp} and nothing at all about the valuable
evidence, had there been an honest investigation, ^{about} of what is
in the film:

276

13, Texas - PM-5055

15....rr4-1119

16... FR5-5918

.. BR9-714C

Texas - BR3-2397

18

Texas

19, Texas

Texas

20, Texas

Texas-75032

Texas

22

Texas

23, Texas

24

(1)

M P - 1

Other individuals and organizations involved or interviewed

DL 89-43
NY 89-75
WFO

RE: MOVIES TAKEN BY JOHN MARTIN,
DALLAS, TEXAS
NOVEMBER 22, 1963

On December 11, 1963, the Dallas Division advised that JOHN MARTIN, Superintendent of Safety, United States Post Office, Dallas, Texas, took a roll of 8 mm color movies of the Presidential motorcade in Dallas on November 22, 1963. According to MARTIN, the movies were taken of the motorcade as it neared the spot where President KENNEDY was assassinated and he thought possibly he had a shot of the window in the Texas School Book Depository Building from which the fatal shots were fired. According to information available to the Dallas Division, the film was in the possession of Life Magazine, New York City.

On December 17, 1963, the film taken by MARTIN was obtained by SA ROBERT J. LAWSON from DICK POLLARD, Time and Life, Inc., 50th Street and 6th Avenue, New York City. On the same date the film was forwarded to the Federal Bureau of Investigation, Washington, D. C. for review.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 10/12/01 BY 60322 UCBAW

CR 1066

6

After Dillard, unintendedly, created the need for that single-bullet impossibility, the FBI still found nothing of any use, leave alone value, in the film:

MP 1 214
GAI
FBI

OFFICE OF THE DIRECTOR



UNITED STATES DEPARTMENT OF JUSTICE
FEDERAL BUREAU OF INVESTIGATION

WASHINGTON, D.C. 20535

JUSTICE
ION

6, 1964

urier Service

July 23, 1964

By Courier Service

Honorable J. Lee Rankin
General Counsel
The President's Commission
200 Maryland Avenue, N. E.
Washington, D. C.

Dear Mr. Rankin:

Reference is made to your letter dated July 16, 1964, enclosing a letter from Martha Joe Stroud, Assistant United States Attorney, in Dallas, Texas, and a film referred to in that letter.

This film has been reviewed in the FBI Laboratory and found to contain very little of the President's motorcade during the firing of the assassination shots. It is noted that the portion of the film depicting the motorcade on Elm Street at the assassination site is a copy of the same film that was furnished to the Commission by the Wolper Productions, Incorporated. The Wolper film was furnished to us with your letter dated June 3, 1964, was examined and returned to you with a letter dated July 16, 1964.

The film that you submitted with your letter dated July 16, 1964, is attached.

Sincerely yours,

Enclosure

l July 3,
on picture
rnished to
porated.

as found
ade during
bers of
us and
of film
een retained

J. Edgar Hoover

2794

Zapruder

Especially those two of the nine ^{actually} frames the FBI sought to suppress and the Commission allowed ~~it~~ to suppress, Frames 337 and 338, which I made accessible in the National Archives way back in early 1967, when I examined them there. Mantik and Aguilar hold forth at great length and persuasively to those who lack the fact with their claim that the back of the head was blown out then those two pictures, taken after the fatal head shot, show the back of the head without a drop of blood on it, Or anywhere near it.

279
229B

Douglas P

With the alleged doctoring of the Zapruder film, the Fetzers, Horne in particular, date this as only a couple of day after the assassination, when ^{that} ~~it~~ was actually ^{im} possible at that time. What they have done is to convert a real necessity, premature as it was for improper purposes, into the time of the alleged faking when it was the time of ^{need} and for the most careful examination by the closest thing the government had for making a proper examination of the film, the people ^{at} the National Photographic Interpretation Center of the CIA. And, as had ~~been~~ known since my 1985 publication of what remained ^{some of} of their work, in the reprinting of Photographic Whitewash (pages 297ff), it has been known that the NPIC's work concluded the opposite of what the ~~Commission~~ was later to claim.

Not much good in ~~the~~ that alleged faking, that alleged doctoring of all that film by those not ~~even~~ ~~an~~ expert in that skill and who had no such professional need in any event, *as was true of the NPIC*

and the Commission
 really important meaning in the assassination and its investigation.

We could go on endlessly in thus manner, repeating what the FBI had no interest in that could and did have considerable meaning, My previous books about in this. But the FBI's interest was primarily the FBI, as it always had been, and unless it had that kind of motive important to it, it rarely did the good work of which it was capable. Besides that, it was controlled by the national policy laid

And this, really, the is the real story of the JFK assassination. Plus the fact that the FBI was willing to investigate just about anything other than the assassination and to file detailed reports on what it knew was not really relevant to the assassination. *Not on the assassination, however.*

But this is a book about the Fetzers, not about the FBI other than when it pulls a con that has wider effect, including with Fetzers for

And, as a book on the Fetzers, it could fill several volumes or which there now is no real need.

down in that Katzenbach memorandum of which the new President approved before the assassinated President was buried.

The Fetzers and most of the others writing about the assassination, or at least pretending to, not one has the knowledge of the fact that is readily available for responsible writing about the assassination.

Not one has the knowledge ^{required} for responsible writing about their personal hangups, of which we have just ~~seen~~ ^{seen} a few, like those of Mantik and Aguilar on the back of the President's head having been blowⁿ out when quite a few pictures, more than could possibly have been faked, show that it was not. 279A on 27 9B here

Mantik could play his ^{density} games with the X-rays but he could not and he did not play ^{the} same game with the autopsy film, all of which

show the luxurious hair still on the back of the assassinated Presidents head

Not one of these theorizers stopped to ask himself ^{about} what they theorized, "Why was ^{it} this ^{done}?" and "Was there any need ^{for} it ^{to be done}?"

Even with that Katzebnach ^{film} ~~film~~ national policy in place, any ~~the~~ doctoring of any assassination ^{film} was exceptionally hazardous. Doing it without the most compelling need was an invitation to a disaster. And, when there was no such need, as with the fiction of the back of the head having been blown out, There was no such need. Except inside the uninformed heads of the ^F ~~B~~etzers.

All that was not fictional that was made up did not have to be made up because it existed, with proof.

No flimflam was needed with the autopsy to mislead any investigation because ~~that~~ flimflam existed from the minute Humes ~~burned~~ his presumably legitimate autopsy report and wrote a fake autopsy report, the fake becoming the pretended real autopsy report.

As we have seen, each and every kind of film could not have been faked because after this made-up faking it still proved ^{to} the exact opposite of what ~~the~~ ~~fake~~ alleged faking was allegedly faked not to prove.

The autopsy X-rays which led Mantik and his W"science" ~~to~~ proclaim ~~that~~ the ~~fake~~ X-rays were faked proved that the autopsy testimony was what was faked and that the assassination was ~~the~~ actual ~~was~~ actually the end product of the conspiracy the faking was to have eliminated as a possibility. If there was that faking.

Can it be imagined the magnitude of the scandal there would ~~be~~ have been if any such faking had been detected? AS SO ~~MAY~~ ^{they found!} MANY AMATEURS CLAIM THEY FOUND?

Can it be imagined how much more faking could have been found,

professionals

if there had been this imzined, this made-up faking if ~~professionals~~ had done the searching for it?

Or ~~what~~ ^w the effect ~~would~~ have been in the government which came into power by that assassination only if it had been discovered that it had engaged, directly or indirectly, in the faking ~~the way~~ that would, necessarily, be charged with that faking?

Had it been real instead of the claim of those who sought fame and fortune by it.

Lifton's most palpable and most ⁺successful fake, which was also the most outrageously indecent, made him a rich man and among assassination nuts gave him a ^(for his fiction) a real reputation but it was entirely impossible so no dserious, no responsible people, none not assassination nuts ~~paid~~ any attention to it, as the government ^{also} did not.

So, as we have seen, with each and every kind of autopsy film proving the exact opposite of what each kind of film was ^{allegedly} doctored ~~to prove,~~ ^{to prove,} ~~doctored~~ ~~xxxxxxxxxxxxxxxxxxxxxxxx~~ ~~ing~~ the opposite of what it was allegedly doctored to prove, it is obvious ^{that} ~~that~~ nobody doctored any film to prove the opposite of what it was ~~allegedly~~ doctored ~~to prove~~ to prove.

The Real

This is true also of the autopsy report. ~~The~~ ~~break~~ one was ~~burned~~, by Humes, who writes ^{it} ~~Thereafter~~ he perjured himself to keep ^{Secret} the suppressed notes that were prepared at the ^{closest} ~~closest~~ thing there was to a ~~real~~ ~~autopsy~~ report, his phoney autopsy report-in which the Navy brass ~~made~~ ~~ordered~~ the changes they [^] ~~wrote~~ in it. Thereafter there was no need to fake ~~an~~ autopsy report or to insert any faking in this one because ~~the~~ real thing was the fake.

The real faking here was in the ~~de~~ destruction of what was ~~the~~ the real thing by the Navy as soon as it was known that, with

Oswald dead, there would be no trial at which evidence would have had to have been presented, particularly ^{not} the autopsy ~~report~~.

There was also faking by misdirected writers and by those who had so much confidence in their minds and what their minds produced that they truly ^{believed} ~~believed~~ they were, in effect, Sherlock Holmes returned.